

THE AMERICAN ART STUDENT

THE NATIONAL ART STUDENT MAGAZINE

VOL. III No. 2

MAY, 1921

20 CENTS



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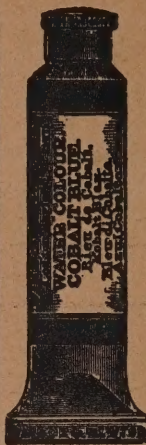
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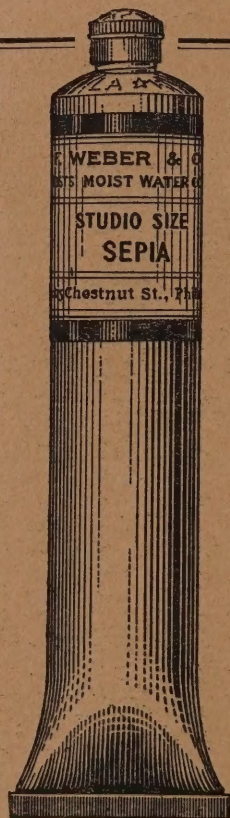
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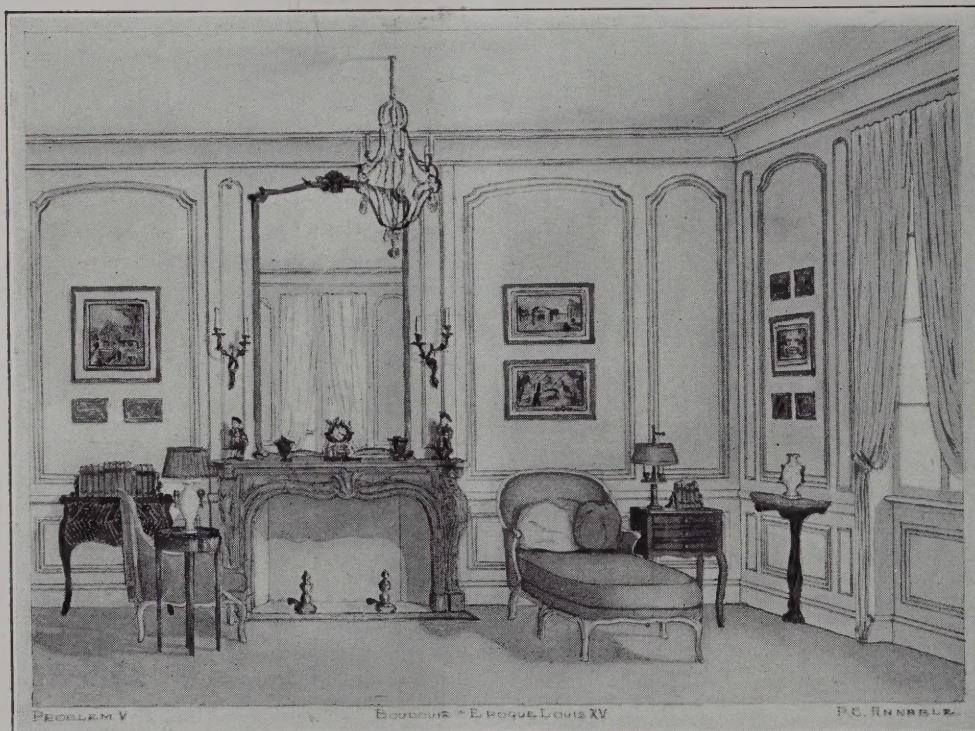
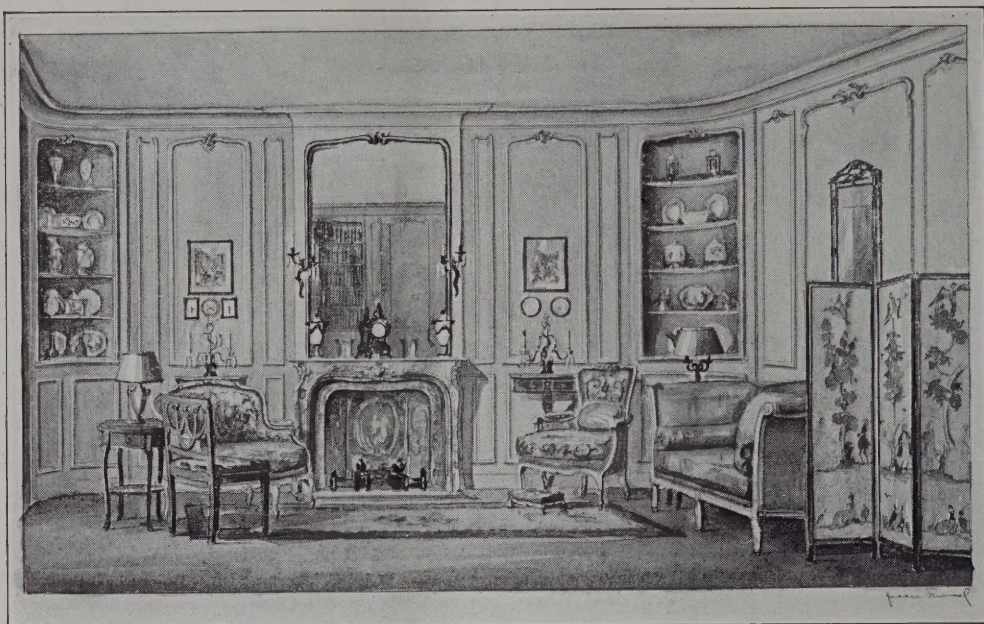
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The interiors shown here are two of a collection made by students of the New York School of Fine and Applied Art which will be exhibited in both London and Paris during the summer.

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING COMPANY
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*

J. VINTON STOWELL, *Associate Editor*

BERNARD KRAMER, *Managing Editor and Treasurer*

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SUBSCRIPTION, TWO DOLLARS A YEAR

SINGLE COPIES, 20 CENTS

VOL. III

MAY, 1921

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SKETCHING OUTDOORS—SOME HINTS TO AMATEURS

Art schools are closing down for the summer, and the great outdoors beckons to the newly liberated student. Freedom is extended once more to the drudge of the antique room, that solemn abode of plaster of Paris, guaranteed to kill all joy and initiative in three months. The stuffy life class with its drowsy model will soon be only a memory. A few months of relaxation and sketching from nature will put new enthusiasm into the art student, so that when fall comes around again, he will go back to the art class freshly inspired and aided with some well-filled sketch books.

This article is not intended to lay down rules about sketching. I wish I could tell you here about composition, perspective, technique color, anatomy of trees, and drawing of figures; but any one of these subjects is big enough to fill a book, and besides, the editor tells me that separate articles on these subjects will appear in this magazine from time to time. What I am going to tell you, however, is a few of the things my friends and I have found out are useful to know while sketching outdoors.

Sketching in any medium does not require much equipment. The other day I was looking at some mighty interesting sketches made in France by one of the publishers of this magazine in A. E. F. days. The only materials he carried with him in the army were some sheets of tinted paper, a crayon pencil, a tube of white, and one or two tubes of color. Thus simply equipped, he was able to record what he wished just as well as if he had the entire contents of an artist's materials store at his disposal.

One thing the pencil sketcher soon learns is to take along enough soft lead pencils on a sketching trip. The softest grades you can buy are the best to work with, but as these soft leads

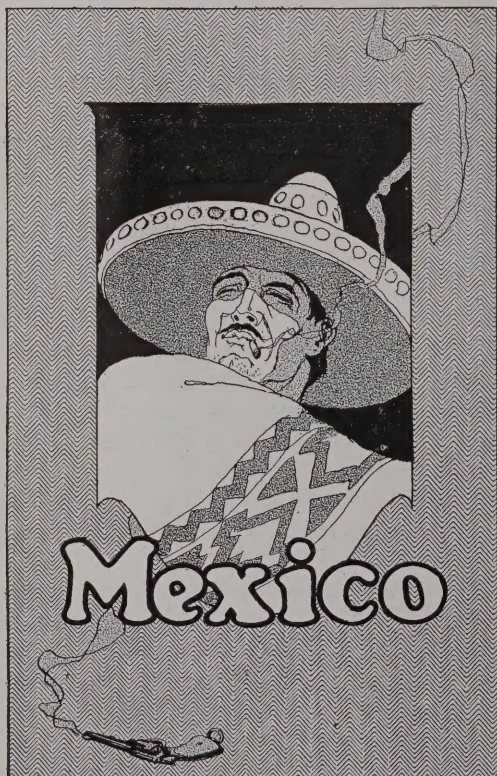
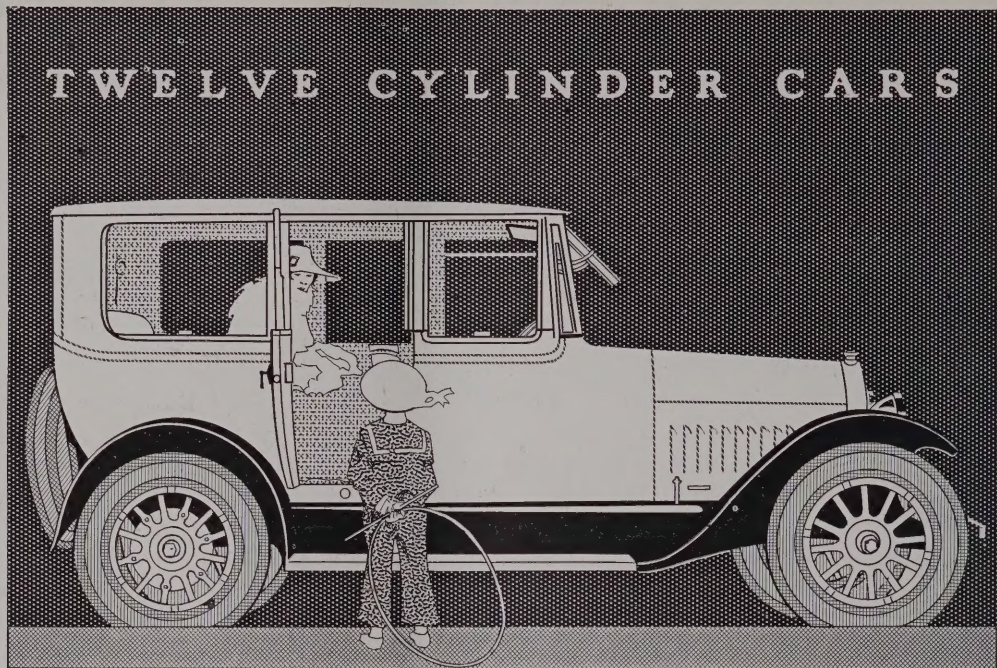
break very easily and wear down rapidly, is it unwise to depend on a single pencil or two. A pocket knife or razor blade will come in handy to sharpen pencils, and a sandpaper block will help you to get the desired point on your pencil.

If you paint outdoors in oil or water colors, be sure to work in a shadow. When a strong light hits the canvas or paper, the eye is dazzled by the whiteness of the surface, making it difficult to judge whether the values applied by the brush are too dark or too weak. This is especially true when one is accustomed to working indoors. Choose the shadow of a rock, wall, or tree to work in.

The inexperienced student drawing or painting a landscape will find it hard to get proportion. I have even seen experienced artists resort to freak methods to aid them in their judgment of proportion. I remember one painter who looks through his legs with his head upside down at the landscape he paints. Other artists I know of make comparisons with the aid of a pocket mirror. With the back turned on the object of the sketch, the artist holds the mirror in front close to the eye, the plane of the glass slightly turned away from the face and held vertical to the object. Understand, I am not recommending any such methods, although I find myself that by half closing my eyes and "taking a squint" through the eyelashes at what I am painting, it helps me to see proportion and color.

To the student a sketch book is a necessity and to the illustrator it is as essential as any of his tools. It often gives him all he wants, and is more valuable in suggestion than any photograph, no matter how good. In fact, the better the photograph the worse it is for the artist, who is tempted to rely on it to a dangerous extent, destroying his interest and inspiration. There is something vital about a good sketch, even the

(Continued on page 28)



EXAMPLES OF SHADING TINTS USED IN ADVERTISING ART

(See article on following pages.)

SHADING TINTS IN ADVERTISING ART

A

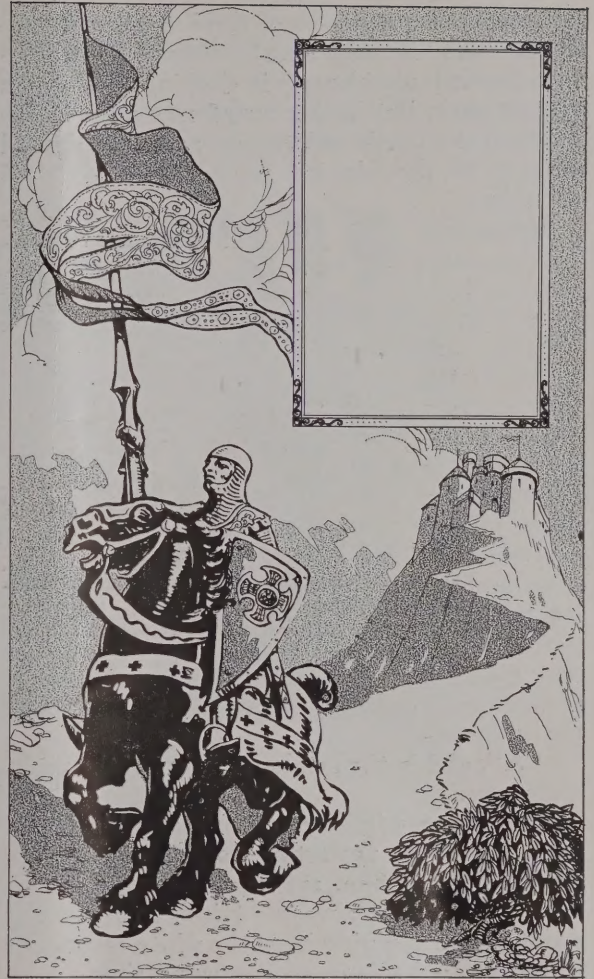
or Ben Day work, whichever one chooses to call it. The continued difficulties confronting the advertising agency which tries to use halftones successfully in newspapers has necessitated the use of the mechanical tint as a means of reaching a clearly defined gray tone that prints well on coarse newspaper or magazine stock.

"Shading tints," says the writer of "Practical Shading Tints and Their Application in Modern Advertising Illustrations", "under skilful control, hold limitless possibilities." This, the writer declares, applies to color reproductions as well as black and white drawings. Since the art of photo-engraving has been perfected great progress has been made along these subsidiary lines, the work of the Osgood Company standing well to the front in this advancement of commercial art.

These strides, taken within this century, have directly affected the work of designers and commercial illustrators in that they must learn to use the Ben Day machine in their own or an agency's art studio, or must know how to adapt their own work so that a tint may be applied to parts of their own drawing by an engraver. In some cases it can not be applied by the artist but has to be done upon the surface of the zinc just before the metal goes into the etching bath. The line cut of the "Twelve Cylinder Cars" is an example of this procedure.

In this case the engraver-artist put a Ben Day dot tint on the negative prior to its being printed on zinc by powerful lights. The negative, naturally being the reverse of the artist's drawing, showed a white background with a black automobile; so that a black dot tint laid on the background would show a black background in the positive print, with a white dot.

To those not familiar with the machine invented by Benjamin Day which was, in its earliest stages of development, such an expensive proposition that newspapers and advertising art studios could only afford to lease them, a word



of explanation concerning the American Shading Machine would not be out of place. Many of our readers are familiar with the operation of the old style mimeograph, with its roller and flat stencil, stretched tightly across a stretcher frame. The Shading Machine resembles it very much, having in addition, a heavy bar which is clamped and screwed tight so that the film may not move during work upon the drawing. Each "film" is a thin sheet of celluloid or other flexible transparent material on which is formed a raised pattern of lines, dots, stipple, cloud effect, or other pattern. Each film is on its own stretcher and boxed separately, and is somewhat of a costly proposition.

Note the rough stipple effect in the dress of the Hawaiian dancer, in the engraving loaned by the Victor Talking Machine Company and copyrighted by them, as well as a similar treatment under the Mexican's hat, and in the sky

and earth in the poster of the knight on horseback. The "herring-bone" pattern in the Mexican poster is used largely in clothing and fashion design work, but in this case forms a good contrast to the outlined lettering and the stippled pattern of the blanket worn over the man's shoulder.

Interesting background treatments of a decorative nature are found in the face powder advertisement and in the rug hung back of the Consoletable. Flat, mechanical tones of a simple nature are used to advantage in the initial letter "A", and in the catalog drawing of the yacht clubhouse.

The beginner is ever apt to make his or her tints too light, neglecting to get enough ink rolled over the film, and the drawing must be made over. It is always advisable to test out a tint before applying it on the white cardboard or on the negative in an engraving shop where the majority of such work is now handled. The parts of the drawing on which no tints are desired are painted over, using an ordinary water color brush with a good point, with mucilage of a freely flowing consistency, but solid enough to dry flat and "stay put".

The drawing is securely fastened under the film,—the film in its frame being raised during the thumb-tacking process. Then the film, already inked evenly and thoroughly, is lowered on the drawing and the portions where the tint or dots are desired are rubbed with a stylus or small, hard rubber roller. This transfers the dots, in solid black ink, to the drawing, regardless of whether it covers a bit of white paper where the tint is desired, or stipples the mucilage-coated portion. After a brief few minutes to dry, the drawing

paper or cardboard should be held under a cold water faucet and the water allowed to wash off the mucilage coating, leaving the black line drawing and tints on the paper intact.

Needless to say, a good quality of drawing board must be used, and waterproof ink. Never

wash a tinted drawing with hot water as the heat tends to melt the heavy black ink used in printing the tints. Many fine effects can be secured by moving the tint block in its frame the fraction of an inch and the tint rubbed again in that

particular spot. The shading will be heavier in that section of your drawing, and some strikingly original effects may be obtained. These tricks, however, are to be avoided by every wise beginner.

As a writer of the Osgood Company states, "Best results are secured when copies furnished the engraver are simple pen and ink, either outline or solid black, according to effects desired. Shading tints should always be applied to the plates and not on the drawings; it requires a high degree of hand skill on the part of trained engraving artists."

During dull seasons much of the tint work done by the students can and should be done by hand stippling. The practice will develop your originality in devising new "patterns", which, by the way, should be simple rather than freakish, and will give the hand the practice it needs.

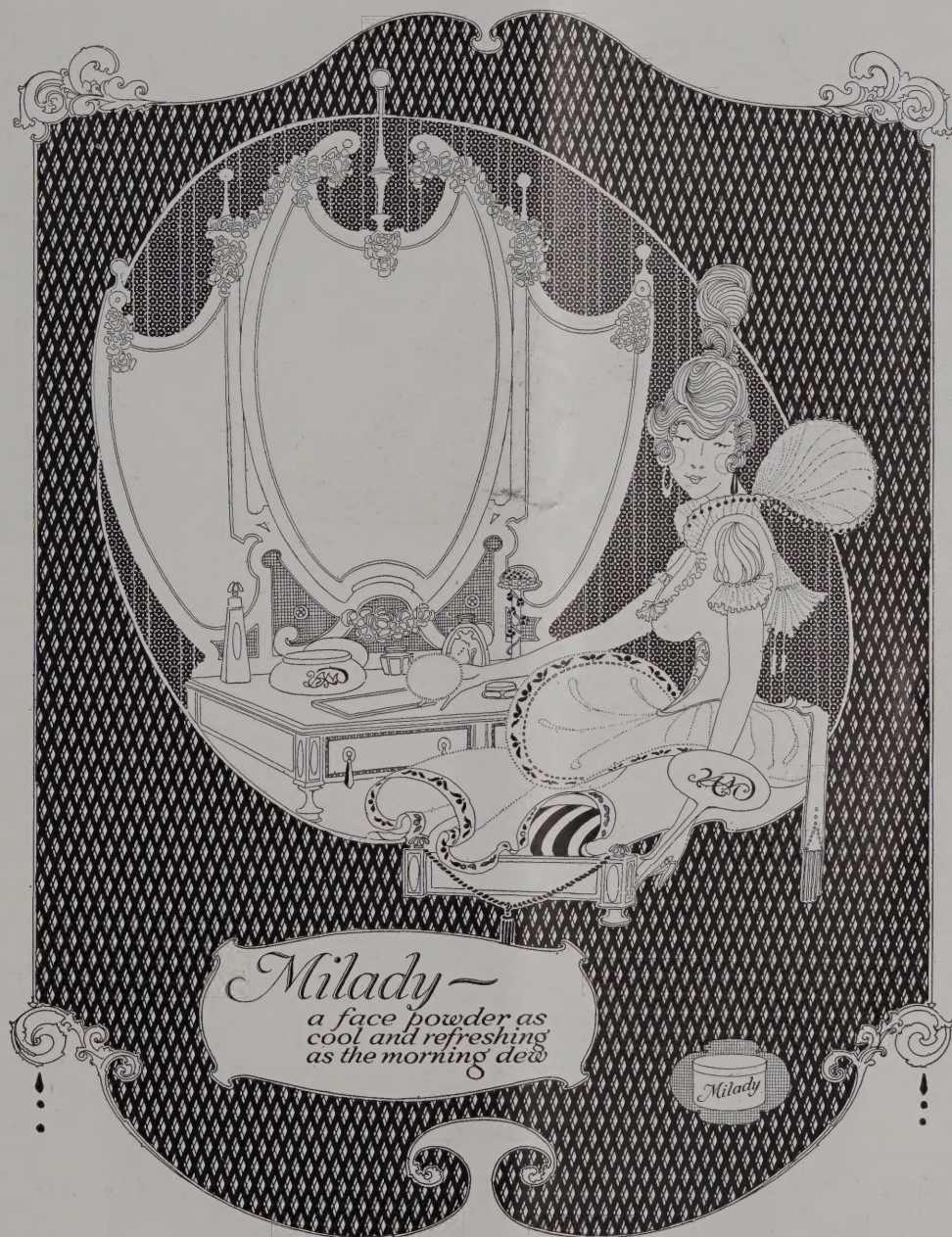
The work in the Sunday newspapers of our large cities is, in many cases, well worthy of study, as are the drawings of many French and English humorous journals. *La Baiannette*, *La Vie Parisienne*, *Le Rire*, *Le Journal Amusant*, and other Paris weeklies have developed the use



of the Ben Day tint in two-color work in a manner which has not been excelled in America.

The center page spreads, cover designs, and back pages done usually in orange used in conjunction with blue or black, have helped mar-

for comic drawings, particularly in the work of George McManus who created *The Newlyweds* and *Their Baby*, *Bringing Up Father*, and others. Rather than making a drawing complicated they aid in the simplicity of the execution,



velously to improve their general appearance, and, as far as that one factor is concerned, put them considerably ahead of *London Punch*.

Tints are now used as newspaper borders for coarse screen halftones, as well as backgrounds

compelling the artist to leave out sketchy backgrounds which mean nothing, or masses of "cross-hatched" pen lines which are the bane of every good drawing, done by a student.

W. W. H.



Painted by Student of School of Fine Arts, Detroit.



Composition by John Brcin, Art Institute of Chicago.

ART EXHIBITION IN TEXAS

Dallas, Texas, has been treated to an exhibition of American and European Art such as it is the privilege of few American cities to see. The exhibition took place in April. About 400 works were listed in the catalog, representative of such masters as Renoir, Ryder, Manet, Monet, Degas, Cezanne, Courbet, Kent, Corot, Forain, Rodin, and other celebrated artists.

The exhibition was assembled and arranged by Forbes Watson, in connection with the Dallas Art Association. The following paragraph of an introduction, written by Mr. Watson, appeared in the illustrated catalog (which, by the way, was handsomely designed and printed by Egmont H. Arns, of New York):

"Eventually every nation is judged by the art which it produces, and it is hardly too fantastic to imagine that it will be our turn next—that, in fact, our turn is upon us. In literature, architecture, painting we have already produced works of great beauty and lasting quality, but that the power, the immense resources, the astonishing combination of races which are America, have found their full and inevitable expression in art none, for an instant,

would claim. I do think, however, in my American optimism, that we are on the verge of the period when this great people will find adequate expression, and the bringing of such an exhibition as this to Dallas is but a sign which way the tide of art is flowing. It is flowing our way, but whether

the stream of art shall be small and easily diverted from its course, or deep and sweeping, is a question that brings us face to face with facts that will test us quite as much as we can test them.

* * *

"The artist today has a much wider public. Such an exhibition as this is one proof. In Philadelphia the Academy is giving its galleries for the first time to the young American moderns of more radical tendency, and that exhibition will open one week after the Dallas exhibition. A proportion of the artists, who will exhibit there, are also represented here. In the Metropolitan Museum in New York a French exhibition opens shortly, and Matisse, Picasso, Derain and others whose work is here, will for the first time penetrate the sacred Museum portals. We are catching up. Chicago is contemplating

a new modern exhibition also. The result of the Dallas exhibition and of these other exhibitions can be fore-seen.

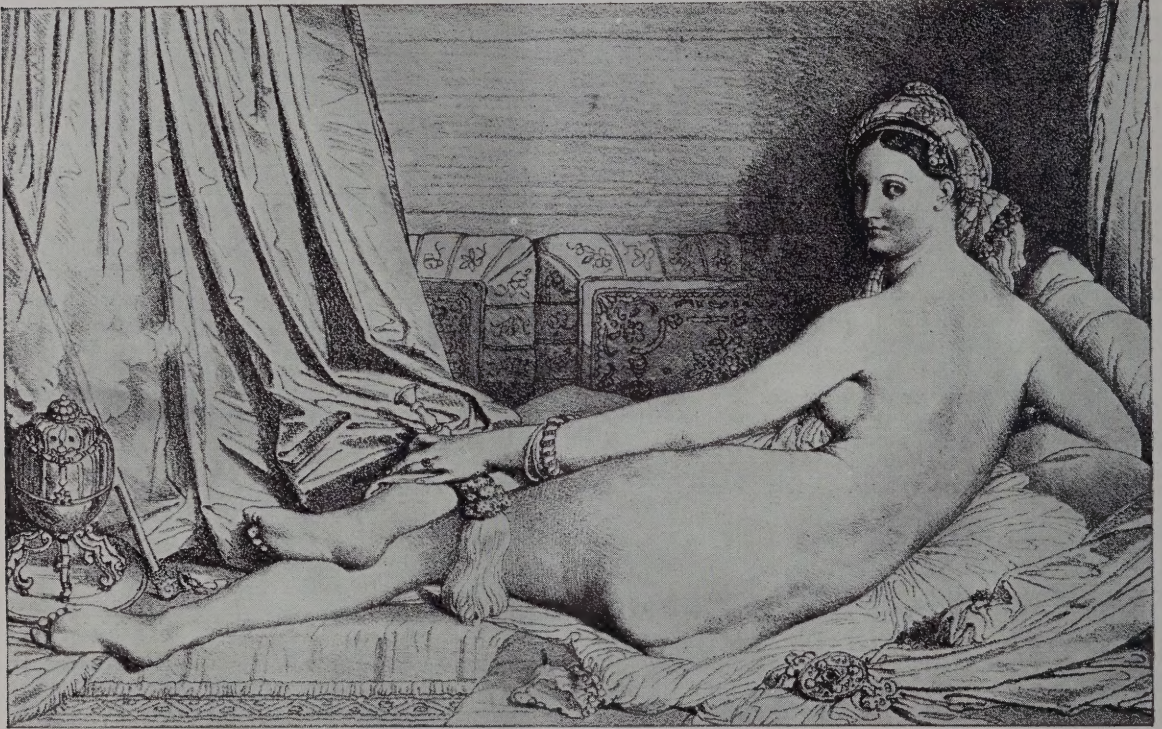
"In collecting the various paintings and draw-



EDGAR DEGAS: Portrait Group—*Courtesy of Durand-Ruel Gallery*

ings which make up this varied group, by showing as far as circumstances will permit, the various steps in the development of painting, during the past hundred years, I have had a single aim in view: to bring us into direct contact with the men of today and stimulate the interest and support for their work which is quite as necessary to our own spiritual enrichment as to theirs."

The Ingres lithograph reproduced on this page, as well as the half-tones appearing on pages eleven and thirteen of this issue show some of the exhibits which were on view in Dallas. We are indebted to the Durand-Ruel Gallery for permission to reproduce the paintings by Mary Cassatt, Camille Pissarro, and Edgar Degas, and to Charles Sheeler for permission to use, and reproduce the lithograph by Dominique Ingres.



DOMINIQUE INGRES: The Odalisque.

—Courtesy of Charles Sheeler

HAVE YOU A COVER DESIGN TO OFFER?

We are able to pay a sum of money each month to the student whose design is accepted for the cover of *THE AMERICAN ART STUDENT*. This is made possible through the kindness of several friends of art students, who wish to have their names withheld, who have established a fund for this purpose.

We are able to use designs that are square in shape, and worked up in black and white, or two colors.

WHERE TO STUDY ART

Inquiries concerning art schools will receive our careful attention. Write us your personal story, send samples of work or describe previous training if any, state what and where you wish to study, whether correspondence or residence school, day or evening. Whether you wish to study at a summer art school, or during next fall, we will try to help you.

Be sure to enclose stamped and addressed envelope for reply.—*THE AMERICAN ART STUDENT*, 21 Park Row, New York.



MARY CASSATT: After the Bath.

—Courtesy of Durand-Ruel Gallery



CAMILLE PISSARRO: Pontoise.

—Courtesy of Durand-Ruel Gallery

THE AMERICAN ART STUDENT

THE NATIONAL ART STUDENT MAGAZINE

ESTABLISHED 1916

BERNARD KRAMER, *Managing Editor*

WALTER W. HUBBARD, *Editor*

Published 12 times a year by
THE AMERICAN ART STUDENT PUBLISHING COMPANY AT
21 Park Row, New York.

Subscription, per year \$2.00 Single Copies, 20c

Canadian and Foreign Countries, \$3.00.

Copyrighted 1921, by the American Art Student Pub. Co.

Application for entry as second-class matter is pending.

VOL. III

MAY, 1921

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"CHOOSING A DRAWING PAPER"

EDITOR THE NATIONAL ART STUDENT.

DEAR SIR:

May I correct certain misinformation given by Peake Lenton in the article on "Choosing a Drawing Paper" in your magazine for April. Mr. Lenton says: "Some machine-made papers have almost the appearance of hand-mades, but as a rule the wire-wove marks, which distinguish them, can readily be seen if the sheet be held up to the light. No wire marks can be found in a hand-made paper."

This last statement is untrue, as statements in the catalog of any reliable high-class paper manufacturer will show. I have for eleven years printed etchings on wire-laid, hand-made papers. In fact I greatly prefer a wire-laid paper when hand-made to one that does not show these delicate tracings. There are hand-made papers both with and without wire marks, just as there are machine-made papers both with and without. As a matter of fact, I suspect mechanical aids are so greatly used nowadays it would be difficult to say just where "hand-made" leaves off and "machine-made" begins, but there is a certain look and feeling about a hand-made, wire-laid paper which distinguishes it from the more dead and regular machine-made example. I should like to show Mr. Lenton some paper I have which was made in 1730 by the Rittenhouse Mill near Philadelphia, the first mill constructed in this country for the manufacture of paper—of *hand-made* paper. *It is wire-laid.*

ROI PARTRIDGE.

Mills College, Cal.

In the absence of Mr. Lenton, whose home is in London, we referred Mr. Partridge's letter to E. Child, president of H. Reeve Angel & Company, American distributors for Whatman papers. The following reply was received from Mr. Child:

EDITOR THE NATIONAL ART STUDENT.

DEAR SIR:

Mr. Peake Lenton is now in England; therefore, I take the liberty of answering Mr. Roi Partridge's interesting letter.

Mr. Lenton's article refers to Drawing Papers, apparently for water colorists primarily, as in the article he states, "The water colorists with whom this article is chiefly concerned——"

Wire marks do not appear in hand-made Drawing Papers, such as Whatman, etc., and I doubt whether papers showing the wire marks would be acceptable to artists generally.

The hand-made paper with wire-laid marks, that Mr. Partridge says he has for years used for printing etchings, undoubtedly is not a Drawing Paper, but classed as a Writing Paper by the manufacturers. This class of paper, which is made "wove" and "laid" is widely used for printing etchings, but the "laid" papers seem to be generally preferred for this purpose.

Mr. Peake Lenton is well versed in hand-made papers, and as his article refers to Drawing Papers, I presume he thought it unnecessary to mention the distinctions in hand-made papers for other than drawing purposes.

Yours very truly,

E. CHILD.

A CORRECTION

The last issue of this magazine was the April number, and not the March number as many have thought. The April date was printed inside of the magazine, but through neglect in changing the date line on the front cover, "March" appeared instead of "April".

The April number was absorbed so rapidly that we have been unable to fill the repeat orders of dealers. There were some artists' materials shops that sold out the first day THE AMERICAN ART STUDENT was placed on sale; nearly all of the stores sold out within a week or two. While we were able to fill repeat orders for a while, our available supply soon became exhausted, and we are no longer able to spare copies of the April issue in any case.

Materials The Artist Uses

(This is the first of a series of articles by H. E. Martini, who will answer in this section of "The National Art Student", any inquiries regarding the composition, technical properties and application of painting mediums, pigments and grounds. Address inquiries to Technical Editor, Care "National Art Student".)

What is that stuff you call paint pressed from a collapsible tin tube? What does it contain? What makes some colors permanent to light and atmospheric conditions? Why do some pigments interact and destroy one another?

The ground of the canvas—is there any importance to be attached to it for the future of any work? Are the constituents or proportions different on various canvases? Should I choose an absorbent primed canvas or a non-absorbent one?

These questions taken by themselves would each form material for interesting discussions. Some of them have so many ramifications that they could fill a good-sized book. Many of the artists think only of the thoughts they are expressing without considering the material with which they think they are permanently recording these. Many think that any material will do regardless of the fact that the old masters were *craftsmen*. They prepared their own colors, grounds and brushes with religious care. The artist today leaves this matter entirely to the mercy of the manufacturer. Neither does he recognize the fact there exist traditions which even today are the foundation for allied crafts; a well-trained, reliable house painter exerts greater care in the choice and application of his materials than do some of our artists. You yourself may have witnessed the results of an unscrupulous painter in your home and complained of cracking paint or varnish which dusted off.

It is pertinent for you to know the craft by means of which you intend to earn a livelihood. In view of this it is my intention to discuss in detail and sequence the various materials and processes which you may use as a student with the hope that you may have three desires. The first is that the sureness and confidence in the use of material will emancipate you from what has proven, even for some of the greatest, a loss of their life's work. Also that this emancipation will give you the greatest ease to express your inspirations in the fullest unhampered way.

My second hope is that being acquainted with

various techniques you will experiment with them and eventually find the one best suited to your temperament. It has often been my observation that an artist has found himself in his technique rather than in his subject.

The final object which has led me to edit this department is that learning thoroughness in the mechanical side will train a certain scientific, investigating habit in your study of art. The performance of chemical experiments; the logical, scientific reasoning necessary used in determining what should or should not be done, inculcates this habit. But do not throw up your hands and say, "I know nothing about chemistry," for it will be my endeavor to make this part of my writing as popular in vein as possible to make the methods of experimentation so simple that it will seem like making a cup of tea for yourself.

Combined with the discussions will be historical memoranda, the object of which will be to link the discovery of materials and processes with the work of contemporaneous masters. This should prove helpful to you as well as absorbing, opening as it does a new phase in the study of the old masters. On the other hand, for those who intend to copy some of the old paintings it will suggest a method of procedure by which a result may be obtained with means very similar to those used by the master.

Another phase to this question is quite in the spirit of our times, because economies and conservations of material, time and energy can be practiced.

Let us look back a few thousand centuries and see what materials the Egyptians worked with. Through the munificence of Mr. Edward S. Harkness the tomb of Perneb was removed stone by stone from its foundation and re-erected in the Metropolitan Museum. Professor Maximilian Toch was called in by the authorities of this institution to examine the pigments used in coloring the rich carvings ornamenting the stone with the various deeds and accomplishments of Perneb. The tomb was built about two and a half thousand years before Christ.

The report of Professor Toch's findings was published in the *Journal of Industrial and Engineering Chemistry* in February, 1918.

The pigments used were the simplest kind, most of them being of mineral origin indigenous to the land. For the yellows they used an ochre which chemically is a clay the color of which is due to oxides of iron.

Darker, redder shades of ochre known as haematite were used for the reds. A more brilliant red, cinnabar, was discovered in later pieces of work. This is the natural sulphide of mercury or vermilion.

The blue color was a powdered glaze owing its color to copper. We see from this, as we will later from the use of dyed cloths for imparting their color to a suitable base, the debt which one craft owes the other.

Another pigment of these early times was carbonate of copper which has a pale bluish green color. This was found as the ore azurite and also malachite.

Charcoal ground to a fine powder served for black for the artists of this period. Experimentation of later times brought many other blacks, all of which were carbons, to the list of pigments. Thus we find names such as lamp, vine, ivory and bone black; names derived from the original substance which was put through the charring process.

From an inspection it will be seen that all these pigments are stable. There is nothing in any of them which will undergo change through the action of ordinary conditions of climate—moisture, temperature or chemicals suspended in the atmosphere.

Some authorities claim to have identified a yellow vegetable lake. Others are positive a pink due to madder was also on the Egyptians' palette. The advances made in later centuries in extracting dyes from roots and other organic substances for coloring cloth, together with the knowledge of mordanting, increased the use of lake colors. This is another instance of how other arts have helped the artist.

The use of these pigments was also very simple. In the case of the tombs and monuments, the clay used in their construction being of an alkaline nature cemented the color dusted on the surface much in the same manner as the lime setting or carbonating makes fresco a very durable process.

The work on papyrus and the decoration of mummy cases made use of a binder of either egg white or yolk alone or mixed. Another binding

medium used was gum arabic. This latter is the sap oozing from the acacia tree.

Berger in his very exhaustive study of all available material and by means of tests has discovered a very small percentage of oil-like residue present in some Egyptian fragments. This is interesting because for information we have on one hand the writings of historians of that time while on the other we have the chemical analysis of fragments. The former do not mention the use of drying oils or resins while examination of the latter leads us to believe something of their preparation and use were known.

SUMMER SCHOOL NUMBER IN JUNE

Next month will see the Summer School Number of *THE AMERICAN ART STUDENT*; brimful of interesting reading matter, abundantly illustrated, and announcements of many of the leading summer schools of art and design throughout the country. Watch for it.

Through a slight error the word "March" was printed on the cover of our April issue. The volume and number were correct, and the date on the inside pages. The Summer School number will be No. 2 of Vol. III. The circulation manager advises all subscribers to check over the name and address on the wrapper in which you receive this copy and let him know if the spelling or address are incorrect.

If you have a friend or two who is particularly interested in art studies and art schools we shall be glad, at your request, to mail him or her a sample number. Attention is called, at this time, to the fact that Canadian and foreign subscriptions will cost \$3.00 the year; while the price of a life subscription has been set at \$20.

Baltimore, Md.—Ray Oscar Evans, formerly cartoonist with the *Baltimore American* as well as several Ohio newspapers, is now an instructor in cartooning and general newspaper illustration at the Maryland Institute. Mr. Evans is preparing a special article for readers of *The National Art Student*.

The Arundel Boat Club of Baltimore has just purchased from Miss Beatrice Fenton, a Philadelphia sculptress, an emblematic figure of a young oarsman holding aloft a racing oar.



"THE ANNUNCIATION"—2nd Medal
F. Famiglietti



"MOSAICS FOR A CHURCH DOOR"—2nd Medal
H. P. Camden, Yale School of Fine Arts

Beaux Arts Institute of Design

126 EAST 75TH STREET, NEW YORK

Circulars of Information and Programs for the exercises in composition in any of the following departments will be mailed on request.

Department of Sculpture:

Awards made at the judgment of March 7, 1921.

Jurors—Messrs. Edward McCartan, Lee Laurie, William Lawrence Bottomley, Lloyd Warren, John Gregory, Ulysses A. Ricci, Harry R. Ludeke, A. De Francisci, Ulric H. Ellerhusen, F. Lynn Jenkins.

Monthly Exercise in Composition No. 6. Subject, "The Annunciation." Twenty models submitted. Second medal, T. Famiglietti; first mention, F. P. De Luna, J. Nicolosi, S. Reina; second mention, F. P. De Luna, A. De Filippo, C. Parducci, P. Viaggio.

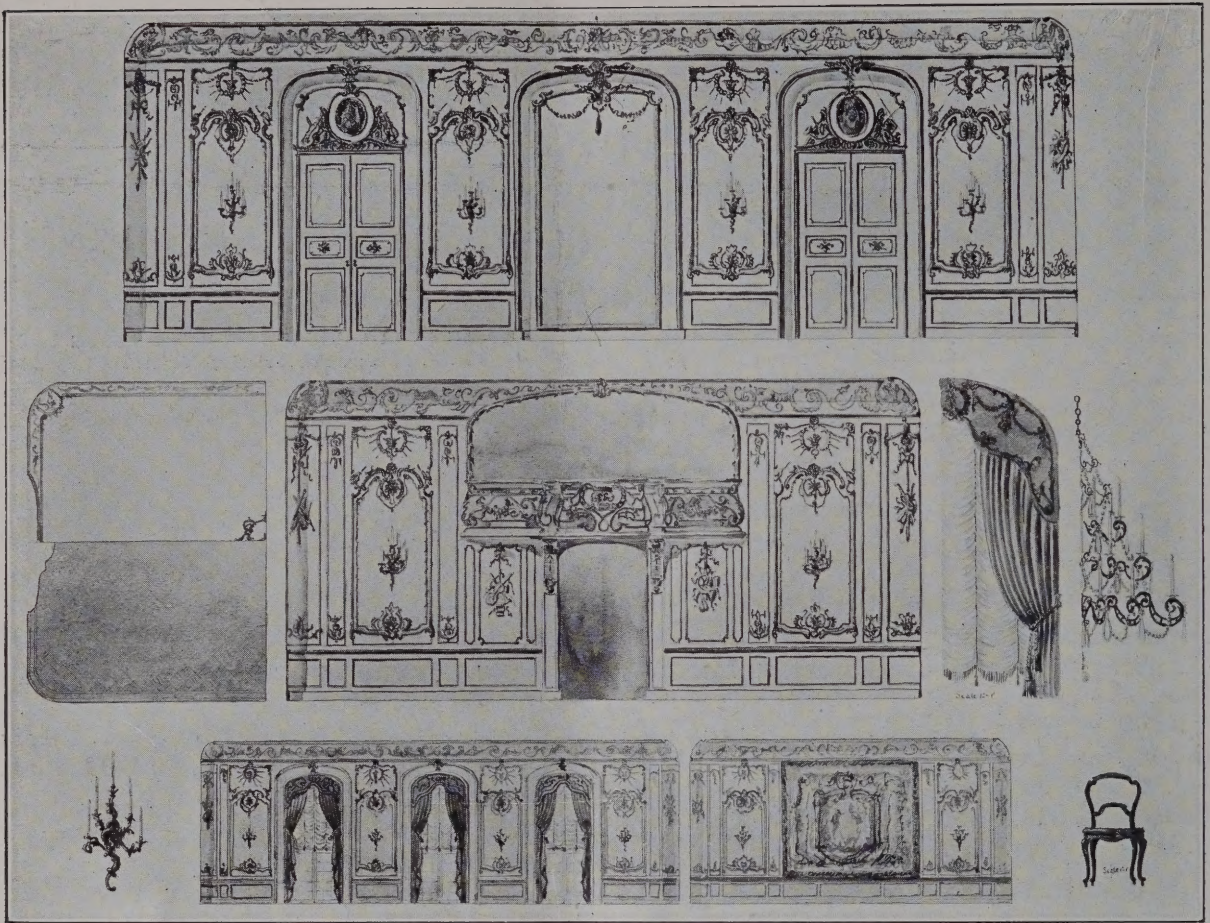
Life Modeling Classes: Mr. Robert G. Eberhard's Class—Second medal, F. C. Fischer, E. Shwab; second mention, A. Block, P. Cammarata. Mr. Anthony De Francisci's Class—Second medal, E. Shwab; first mention, A. Block; second mention, F. Rotenberg. Mr. Leo Lentelli's Class—Second medal, A. Dresin, P. Herzel; first mention, S. Reina, G. E. Tolentino; second mention, C. Parducca, C. Luini.



ENTRANCE TO A MOVING PICTURE THEATRE
2nd Medal F. P. De Luna



"A PAIR OF OVERDOORS"
1st Prize Hildreth Meiere



"A PRIVATE BALL-ROOM." First Mention.

—By Edward Schiffert

Design by Student of Minneapolis School of Art

Architectural Ornament: Mr. Harry R. Ludeke's Class in Classic Ornament—First mention, C. M. Chambellan, S. D'Angelo, S. Santore.

Nature Study (drawing): Second mention, S. Santore, S. D'Angelo.

Awards made at the judgment of April 4, 1921.

Jurors—Messrs. Robert G. Eberhard, A. De Francisci, Leo Lentelli, Lloyd Warren, John Gregory, Harry R. Ludeke, Edward McCartan, Ulric H. Ellerhusen, George J. Lober, F. Lynn Jenkins, Frederic C. Hiron, James Gamble Rogers, Edmond T. Quinn, Edgar I. Williams, John Flanagan.

Monthly Exercise in Composition No. 7. Subject, "Entrance to a Moving Picture Theatre." Six models submitted. Second medal, F. P. De Luna; second mention, S. Reina, L. Worswick.

Project of March 7th, Judged April 4th. Subject, "The Annunciation." Second mention, M. Kerr-Buchan, "Atelier", Denver, Colo.

Life Modeling Classes: Mr. Robert G. Eberhard's Class—Second Medal, F. C. Fischer, P. Waese; first mention, T. Mellilo; second mention, P. Cammarata, E. Shwab. Mr. Anthony De Francisci's Class—First medal, P. Waese; first mention, A. Block, T. Mellilo. Mr. Leo Lentelli's Class—Second medal, P. Herzel; first mention, A. Drosin; second mention, H. Lindenmann, L. Slobotkin.

Architectural Ornament: Mr. Harry R. Ludeke's Class in Classic Ornament—First mention, C. M. Chambellan; second mention, S. Santore, A. Novenski, I. Crisafulli, C. Geraci.

Nature Study (drawing): Second mention, A. Frati, (4) S. D'Angelo, S. Santore.

Department of Mural Painting:

Awards made at the judgment of March 8, 1921.

Jurors—Messrs. Lloyd Warren, Ernest Peix-

etto, Allyn Cox, Robert K. Ryland, Henry R. Rittenberg, Edwin C. Taylor.

Monthly Exercise in Composition No. 6. Subject, "A Panel for a Railroad Station." Twenty-three sketches submitted. Second medal, C. P. Helck, Goldie Jacobs, E. Howard, Tom L. Johnson, Yale School of Fine Arts. Yale School of Fine Arts—First mention, E. P. Ziegler Raymond Eastwood, Earl H. Smith, B. Kendall. "Atelier", Denver, Colo.—First mention, Nora E. Cook. School of Fine Arts, Crafts and Decorative Design, Boston, Mass.—Second mention, A. Abbot, Charlotte L. White. First mention, F. Bayers; second mention, A. M. Kingsbury.

Awards made at the judgment of April 5, 1921.

Jurors—Messrs. Allyn Cox, Lloyd Warren, Henry R. Rittenberg, Edwin C. Taylor, Ernest Peixotto, Chester H. Aldrich, C. Howard Walker, Miss Katherine B. Child.

Monthly Exercise in Composition No. 7. Subject, "Mosaics for a Church Door." Seventeen sketches submitted. Second medal, Hildreth Meiere, H. P. Camden, Yale School of Fine Arts; Earl H. Smith, Yale School of Fine Arts. Yale School of Fine Arts—Second mention, F. Smith, Tom L. Johnson, Helen Dowling Rice, Beatrice Kendall; first mention, L. Thoron, L. Mellichampe, C. P. Helck; second mention, Gertrude Flanagan, F. Bayers.

Finished Rendu Executed at Full Size for "A Pair of Overdoors"—First prize, \$50, Hildreth Meiere; second prize, (a) \$25, L. Thoron; (b) \$25, E. P. Ziegler, Yale School of Fine Arts. Four other canvases submitted.

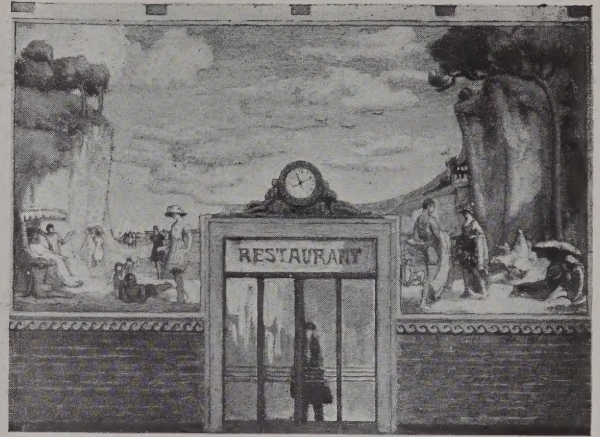
Department of Interior Decoration:

Awards made at the judgment of March 8, 1921.

Jurors—Messrs. R. De Quélin, Lloyd Warren, Walter E. Maynard, J. H. Hutaff, Ernest F. Tyler.

Problems in Elements IV. Subject, "A Mantel-piece and Accessories." Three designs submitted. First mention, Virginia Donaldson, University of Texas; second mention, S. D. Laughlin, B.A.I.D. Atelier.

Projet IV. Subject, "A Private Ball Room." Eight designs submitted. B.A.I.D. Atelier—First mention, Edward Schiffert, Alfred Frati; second mention, E. Johnson School of Fine



"A Panel for a Railroad Station" 2nd Medal Eloise Howard

Arts, Crafts and Decorative Design, Boston, Mass.—Second mention, Winifred Parsons, Catherine A. Royce.

OF INTEREST TO OUR CARTOONIST READERS

A well-known cartoonist makes this suggestion to those students wishing to try brush and crayon cartooning.

By all means make your drawing large, on a coarse-grained sheet of paper which is, however, not too coarse nor too hard. Lay out your composition lightly in pencil or in pale blue crayon according to your rough composition and idea sketch which should always be your guide. Take a good red sable brush, a number 5 or 6 preferred, and with brush well filled with India ink, make your drawing in brush.

Be careful not to make continuous lines or the strength and freedom of your cartoon is at once lost; break your lines and emphasize them where necessary. (A good sable brush, when properly handled, is an artist's most valuable tool; it will make the finest hair lines or the boldest strokes of heavy black.) Then erase your pencil marks as soon as the ink is dry and use a square lithographic crayon, or one of the softer grades of crayons which come in the paper-wrapped pencils, to do your shading and color. The softer the crayon the better, for you can emphasize a tone or grade it to suit your taste by bearing lightly or heavily, as the case may be.

FOR THOSE HUMPS IN THE CANVAS

An old safety-razor blade is an excellent thing for removing knots or humps from the surface of a canvas.

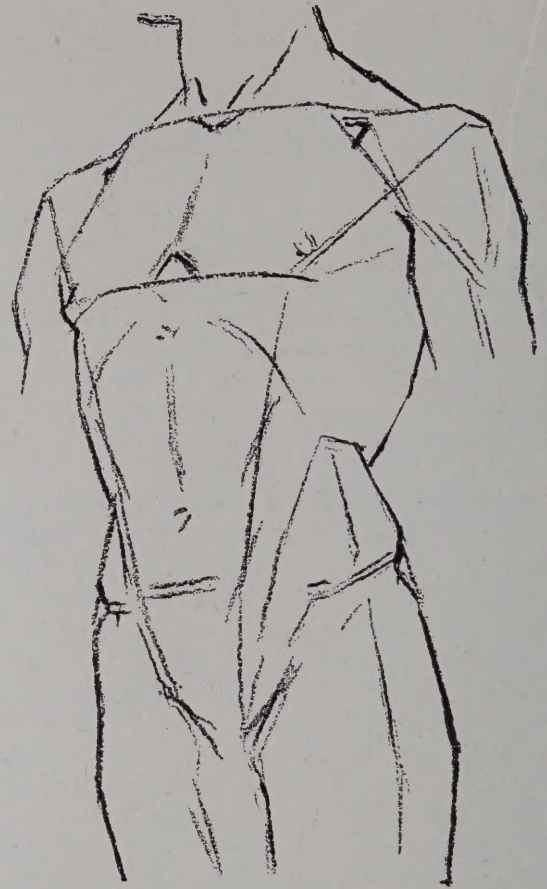
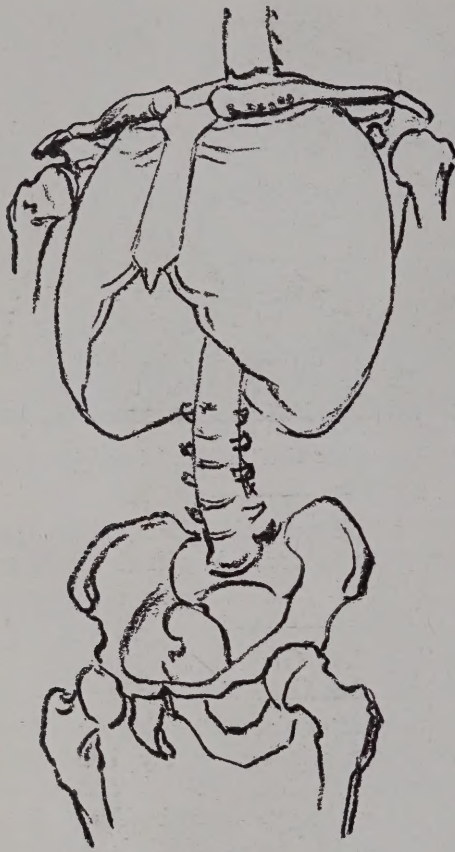


PLATE XX.—THREE-QUARTER VIEW: BONES OF TRUNK, DIMENSIONS, OUTLINE AND SHADING.

REVIEWING A WELL KNOWN BOOK

When the editor asked me to review "The Human Figure", by J. H. Vanderpoel, I was somewhat surprised. Review a standard work that has been selling for some years! John Vanderpoel's book is as familiar to art students as Collar & Daniels is to Latin students, it seemed to me.

But, however, many of the NATIONAL ART STUDENT readers are beginning students, who may have heard of the book, but who have not yet studied it, and many are students in isolated localities who would like to know the nature of its contents; and it is for the benefit of these readers that this review is written.

Ten editions of "The Human Figure" have been printed, and more than 45,000 copies have been sold. Probably no textbook has ever been published for the art student that has equalled it in popularity.

"The Human Figure" is the book which I, and other members of my life class, used in order to familiarize ourselves with the hidden construction of the form in the living model before us, as revealed in the planes and outlines of the figure.

The five opening chapters of the book are devoted to a study of the head and separate features, which are analyzed in detail. The next four chapters describe the construction and planes of the trunk, as seen from various views. The following paragraphs were selected from the pages devoted to a description of the trunk:

"The irregular and inverted pyramid that represents the conventionalized form of the body contains the grand planes of which the body is composed. In the front of the body is found the great plane of the chest, with its outward slope tapering as it descends from the great width across the clavicles at the shoulders to its base across the nipples, separating the chest nearly at right angles from the side of the body.

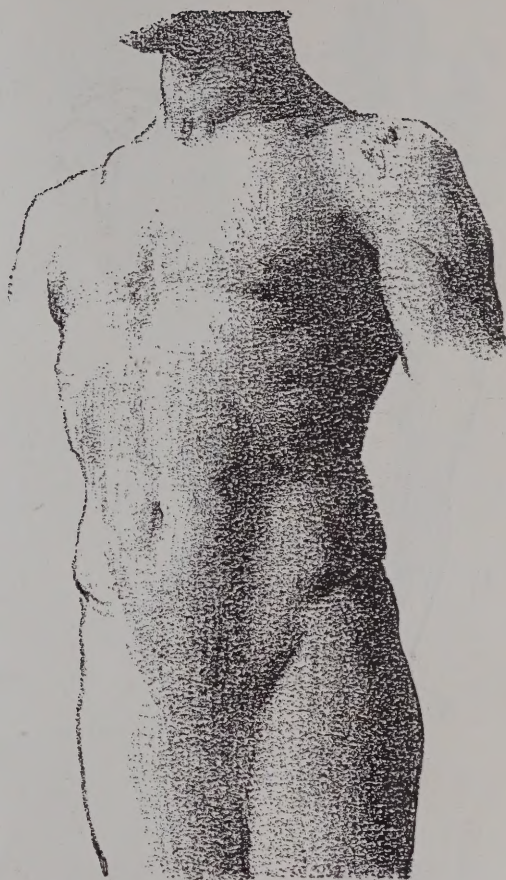
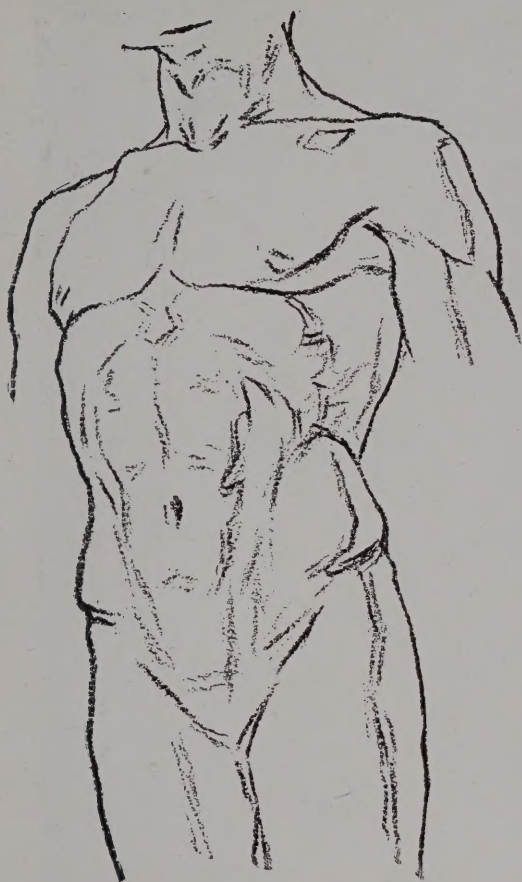


PLATE XXI.—THREE-QUARTER VIEW: BONES OF TRUNK, DIMENSIONS, OUTLINE AND SHADING.

"Immediately below is the great abdominal plane, sloping inward a little and tapering slightly as it descends to the angle just below the navel, which separates it from the lower abdominal plane forming the apex of the pyramid.

"The accompanying plates should be an aid and should facilitate the student's conception of the great planes of the body, representing as they do the elimination of all minor forms, and disclosing, in so doing, the simple elemental planes which encompass the body.

"These drawings are but diagrams, conventionalizing the human form to the last analysis, and should be treated as such, for their object is only to enable the student readily to locate the angles of transition from plane to plane.

"The body or trunk may be divided into three vertical masses, two of which are alike in structure. First, the shoulders, thorax, small of the back and abdominal region form between them a shape like an elongated, irregular pyramid or

wedge, the shoulders forming the base and the lowest point of the abdomen the apex. Second, flanking this wedge on either side and rising from the greatest width of the thigh as a base, the mass of the hips and pelvis, buttresslike, support the lower part of the wedge or abdominal region, to the height of the waist.

"The trunk should be studied and drawn at least from five points of view; the profile, the front and back views, and two three-quarter views, one of three-quarter front and the other of three-quarter back view."

After an analysis of the construction of the neck and throat, there are some chapters on the shoulders, chest, arm, wrist, and hand, out of which the following extracts have been taken:

"We now come to the first articulation of the body proper, that of the shoulder. The junction of the humerus, the bone of the arm, with the scapula, and scapula with clavicle, should be carefully studied to enable the student to com-



PLATE XXVIII.—CONSTRUCTION OF NECK AND SHOULDERS.

prehend the planes presented in the living model. Parts of these bones come well to the surface, and to be interpreted must be well understood. The clavicle is visible along its whole length, particularly at the reverse curve approaching the outer end. Below it at this point is a

depression which marks the separation of deltoid or shoulder muscle from the pectoral or muscle of the chest. The junction of the clavicle and scapula, too, is quite visible, and the head of the humerus, which forms the apex of the shoulder, asserts itself beneath the deltoid muscle.

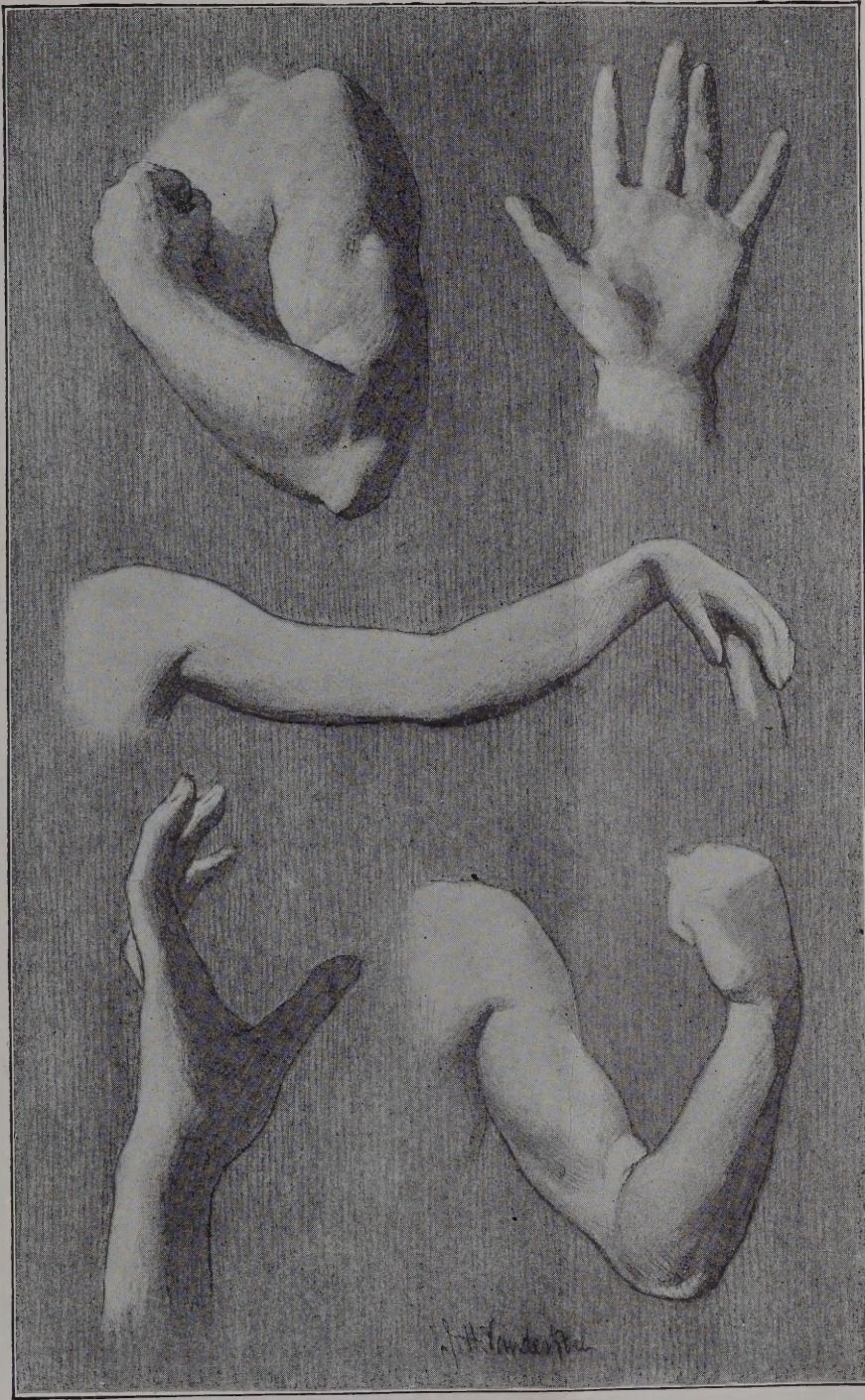


PLATE XXXI.—CONSTRUCTION OF ARM AND HAND.

“The common error of the youthful draftsman in forming the arm lies in drawing the parts too detached, giving the appearance of its being hung on at the shoulders, as on a doll, and as if broken

at the elbow when the arm is bent; same with the wrist, if considered at all, for too often the hand hangs from an arm minus a wrist.

“The student’s intention should be to convey

in his drawing the great masses of form; in the arm, he should look for long lines that will convey the true proportions of the dimensions

as affected by action. It is difficult at first not to stop at the elbow in drawing the above, the supinated position of the arm; therefore, instead of stopping at the inner condyle, draw a line from the arm-pit to the greatest fullness in the forearm well below the elbow. Give this line a slight convexity, its greatest curvature touching upon the condyle.

"The arm holding scroll (Plate XXXI) gives a good idea of the sweep that runs through the center of it, intensified by the action."

"The arm must never look as if pinned, suggesting that it can only move parallel to the side of the body. The elbow in the flexed arm should not suggest through its irregularity that the arm has been broken in order to locate it. The olecranon, or point of the elbow, should be found under the center of the shaft of the upper arm when the forearm is flexed upon the upper, and not on a line with the back of the arm. This continues the sense of connection.

"The hand, equally with the head, should receive special attention, for the reason, first, that it is generally seen; second, because of its character and the part it plays in expressing an emotion or action; and thirdly, because of its intricacy and the difficulty, due to its numerous parts, of handling it in masses and planes, except when the hand is closed.

"The body of the hand is larger on the side of the thumb than on the side of the little finger, the palm is longer than the back, broader at fingers than near the wrist, and thicker at the wrist than near the fingers.

"The back of the hand is quite flat except when the hand is clenched, though it assumes considerable convexity upon connection with wrist; the palm, on the contrary, is like a shallow bowl with squared sides, well cushioned on both sides near the wrist.

"Collectively the fingers taper, and the tip of the middle finger, the longest, forms the apex of the mass. Each finger tapers in itself with a tendency to

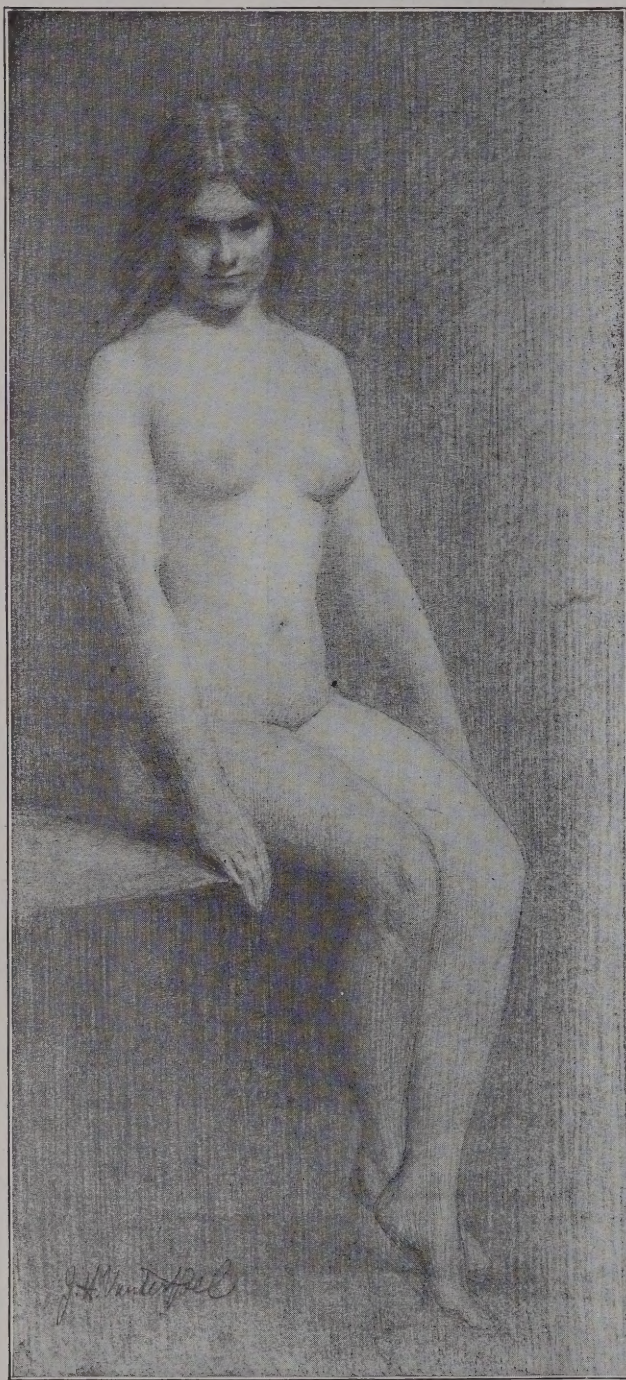


PLATE XXXVI.—CHARCOAL DRAWING OF FEMALE FIGURE.

BY J. H. VANDERPOEL.

converge toward the middle finger, though when the hand is in act on the middle and third fingers are inclined to go together. In the act of clenching the hand the finger ends point to a common center.

"The length of the first joint of the fingers is equal to the two remaining ones, but the palms extend half way up to the length of the first joint, giving the appearance on the inside of the fingers of all the joints being of equal length.

"The whole length of the thumb is equal to the length of the middle finger, measured outside, and reaches to the middle joint of the first finger. The body of the thumb is much heavier than that of the fingers, and unlike them does not taper, except the last joint."

One very valuable and outstanding feature of Mr. Vanderpoel's book are the numerous full page plates, and marginal sketches. There are 330 of these marginal sketches which were not published in any previous editions.

"The Human Figure" is distinctly academic, and tends to develop skill in drawing, but the following warning by Mr. Vanderpoel should be heeded:

"Great skill in draftsmanship is highly desirable, but the student should be warned not to give it his sole attention for too long a period. He should test his skill and knowledge by memory drawing and by applying them to composition."

F. X. M.



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Keramic Department

Edited by Franz Neuschaefer

(This department has been created for amateur china painters because of the renewed interest that is being shown in Keramics. Readers are invited to send inquiries to the Ceramic Editor, and the answers will be published here.)

JEWELS IN KERAMIC DECORATION:

Revival of a Former Custom

By C. F. B.

I have noticed a revival in a fancy formerly very popular with amateur china decorators, that of using jewels in their work. By jewels, of course, we do not mean the stones, but their counterparts, constructed out of enamels.

The usual procedure is to lay on a coat of enamel until sufficient height is obtained, but there is a better way. The enamel on relief white should be worked up in a very "raw" state, that is, without tendency to flow. It is not possible to use ready mixed colors for this; the powder enamel must be procured and worked carefully into a stiff paste with a bone or horn knife, using turpentine only as a medium, and when the paste is smooth a very little fat oil is added. This will cause the mass at once to soften and flow. It must now be mixed up thoroughly again, and breathed heavily upon while being worked; the tiny drops of moisture from the breath will cause the enamel to stand up stiffly and assume the "raw" condition of which I have spoken.

Let the operator now take a long-haired sable pencil of small size and push it foremost into the heap of colors; and when lifted it will be found to have a considerable lump of the enamel upon its point. The lump can, with little practice, be deposited on the spot where it is wanted, and where it will remain firm and plump until melted by the fire. If properly done there will be a little point on the top of each jewel when unfired, but this must not be removed. The fire will melt it down, and it will add the greater roundness to the finished spot.

There is another method of obtaining these jewels. It is a little more trouble, but the effect is richer; a slab of plaster of Paris must be procured. It should be about half an inch thick, and soft enough to go easily inside the kiln. The enamel must be mixed with an excess of turpentine, but nothing else. Water will do, but turpentine is better. A drop of the liquid

enamel is lifted with the brush and deposited upon the plaster of Paris slab where it at once hardens into a globule of colors. This is repeated until as many globules are made as may be required. The slab, globules and all, is now placed in the kiln and fired as a plate would be, but somewhat harder. When cool, the enamel balls will be hard and bright; they can be scraped off from the slab, and the morsel of adhering plaster can be removed by rubbing them together in the hand.

Now as to the use of these detached jewels, the design must be completed, and wherever a jewel is wanted there must be placed a third spot of "paste for raised gold" about the same size as the jewel to be used. This paste must be allowed to partially harden when the jewel is firmly pressed into the center of it. The paste is squeezed up around the enamel, and forms a setting which should afterward be covered with gold.

For colored enamel the same process must be gone through, but the tint of color must be assured first. Turquoise is an enamel in itself, and will work exactly as a white; pink and green may be produced by mixing these colors with a proportion of relief white until the desired tint is obtained. A trial should always be made before entering any important work, as some colors will last almost like yeast upon the relief white, and will cause it to turn into a spongy mass. It is always possible, however, to find the right color, if only there is enough patience and perseverance.

QUESTIONS AND ANSWERS

Q. Having just finished decorating an important piece, I regret to find the white enamel has fired out dark and speckled. This I cannot understand as I have used the same white enamel on other pieces at various times with satisfactory results. I just purchased a new outfit and know that the materials were clean. The enamel is from the original bottle which I have had on hand for some time.

A. White enamel or gold should never be ground on your slab with any other than a horn

or wood palette knife. You mention having just purchased a new outfit in which you perhaps received a steel palette knife and which you probably used. This is generally the cause of darkening or speckling of white enamel in firing, the steel affecting the enamel.

Q. For many years I have been a china painter, but cannot understand the cause of unsatisfactory results obtained one day last week after tinting a bowl. I could not, somehow or other, get the color to lay on evenly and thought perhaps it was the cause of the medium. Still on the following day I used the same materials and immediately obtained my usual satisfactory results. I was vexed at the time and I am still unable to figure out why I couldn't do the same work the first time.

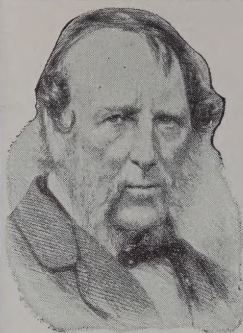
A. The fact that you obtained satisfactory results the following day, using the same methods, shows that it could not have been due to any of the materials employed. Perhaps the previous day was stormy or cloudy and you will find that results in tinting, such as you obtained, are generally the result of disturbed atmospheric conditions.

Q. I have a large vase which I have been trying to tint, but on account of the unevenness of the surface the color runs and I cannot obtain satisfactory results. I am sure there must be some way of tinting this piece and ask your advice.

A. In painting grounds on upright or uneven surfaces the medium employed is Oil of Tar as it does not spread. It is not used, however, in painting as excessive quantity causes blistering. It is thinned with spirits of tar or turpentine.

Q. I have just completed firing two small vases, both decorated with Green Lustre, and find that the result on one is very much different than that of the other. The one fired out a beautiful green whereas, the other fired out like Liquid Bright Gold shade but very dull. The lustre used on both these vases is from the same bottle, were applied at the same time, and I know that my brush was clean, as I realize the necessity of exercising care in this respect. Can you tell me what has caused this difference in effect?

A. Lustres should be applied thinly and evenly, for, as gold is the base, if applied too heavily they will fire out with the shade of the gold predominating. This, undoubtedly, has caused the trouble.



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SKETCHING OUTDOORS—SOME HINTS TO AMATEURS

(Continued from page 5)

slightest characterization refreshes the memory to a surprising degree. The reason is obvious—the sketch gives the feeling where the photograph gives only the fact. The artist's sketch is part of himself, the photograph belongs to all alike.

Besides, one often finds just what is needed to fill a specific need when looking over old sketch books. Then, the making of these quick notes is the finest training possible for hand and eye and memory. The cultivation of memory is of great importance. Sometimes the best illustrations are made entirely from memory aided by this sort of shorthand, having so much more spirit and "go" in them than is apt to be left in a carefully made drawing from a model. The fact is, unless you train yourself to use memory and imagination more than you do the model, your drawing will show it every time, and not your spirit but your model will dominate. Very few models have the dramatic sense to take the pose the artist wants, and nothing hampers the easy progress of the work more than fighting against such odds.

Then there is much romance in sketching, and it is a relief when you have grown weary of your work in the studio to wander out upon the street, or wherever you wish, and make notes in your sketch book, while enjoying a stroll, that will be of great value to you when you are at work. Sketch everything. Do not pass a thing because you think it is too trivial to sketch—it may be the very thing you will try desperately some day to call from your memory. Unusual things are especially valuable, because the mind does not see unusual things often enough to be able to call up a vision of them. Remember that the things which seem unusual to your mind are the most necessary things to sketch.

A great many illustrators compose their illustrations from sketches and call in a model for the final touches only. Perhaps the most inspirational work is done in this way. Other illustrators work in exactly the reverse fashion. The student will instinctively find which method is best suited to him.

The following method is employed very successfully by many illustrators: Paint in the design directly with wash or opaque body color or both. This is reinforced with crayon or pencil, as in drawing the features or putting in the outline where any precise definition is wanted. In other words, make the drawing

first, sketching in lightly the action, constructing the form and placing the details correctly. Then the color is put in frankly, much drawing being done with the brush; washing in and taking out as the modeling dictates. This method of using the brush and point together, with edges loosely indicated, and the figure more or less completed, can be called half sketch and half picture, and it has a snap that is exactly suited to its purpose, which is to attract.

Just a word to the amateur who chooses pen and ink, or brush and ink to work with. It is a mistake common to beginners to make an incomplete sketch in pencil with the intention of improving the drawing when the ink is applied. Experienced artists, however, are careful to make their preliminary pencil drawings complete, as this enables them to work more freely with the pen.

HOW TO SHARPEN A PENCIL

When a caprice of fate has resulted in a broken pencil point, drop your arms like tossles at your side, inhale a tremendous breath and call to your vision a white cloud calmly moving through a clear, blue sky; else anger, the capering little devil, will toy with your emotions for half an hour, and this means nerve exhaustion and more cigarettes.

Pick the pencil kindly from the floor, place it, point end toward you, between the thumb and first finger of either the right or left hand, leaving that hand free which can best manipulate the knife, be you right or left-handed.

Many undeveloped students sharpen, or try to sharpen a pencil after the fashion of the country Jake who sits on the stoop of the town grocery store and whittles on a stick. He takes a knife in the fist of one hand and a stick in the fist of the other and pushes the knife along the stick away from himself. That is the proper way to whittle, but sharpening a pencil is entirely different; the knife should always be drawn toward you and the thumb of the hand that holds the knife should be under the pencil point, steadying and protecting it as the knife is pulled through the wood.

If you are a male art student practice this method of sharpening a pencil until you become proficient and can put a beautiful point on a pencil, then you will become very popular and can hoist a little tent in the classroom in which to hibernate during rests, and you can hang a sign outside: "Pencils Sharpened—Ladies Only."



STUDIOS OF FAMOUS ARTISTS

No. 2. The above drawing shows the studio of Horatio Walker, Member of the National Academy

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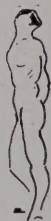
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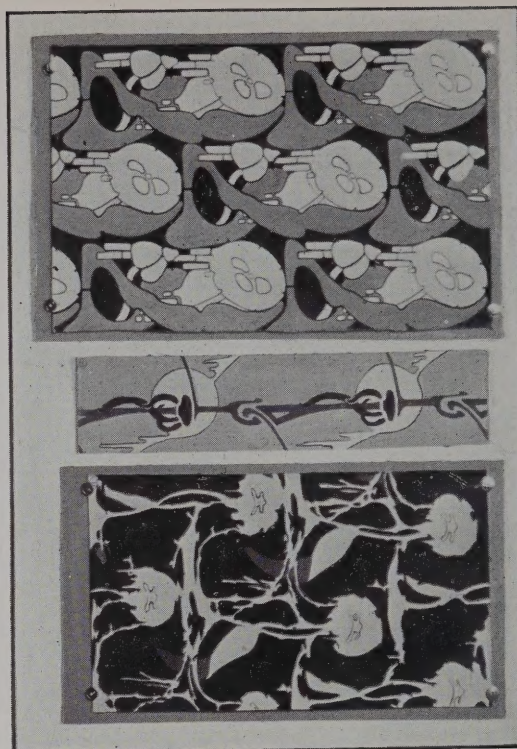
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Drawn By
14-Year-Old Boy

The above cartoon was drawn by Master Bob Brennan of the Washington School of Art. Bob writes that he is selling his work and that he is cartoonist on a small paper in Evansville, Ind. He is but one of our many students and graduates who are making money as cartoonists, illustrators and designers

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WASHINGTON SCHOOL OF ART, Inc.
Room 1636, Marden Bldg., Washington, D. C.

Test for Turpentine

Here is a test for turpentine. Take a piece of white paper and dip it in your turpentine, then hold it to the fire. If the turpentine be pure the spirits will so perfectly evaporate that the smallest stain will remain, and the paper will receive writing as before the application of the spirits. If any impurity should be in the spirits, then the paper will appear stained as if with grease, and refuse every attempt to write upon it.

Feeling for Inspiration

In making the most conventional and dignified design did you ever try letting your fancy and your pencil wander while you gaze into space, then suddenly look down and see what you have? When inspiration leaves you try it.

The Uses of Sand-paper

Sand-paper is a most valuable tool. If one color in your picture becomes muddy from painting a warm color over a warm color too often, that part of the surface may be sand-papered until the under-color begins to show through and liven up the color effect. If, in haste to get an effect, splotches of carelessly laid-on color shows on the surface, the surface

can be sand-papered until the sketchy strokes are mellowed into the whole. It might be said that the more you use sand-paper in the process of painting the better will be the surface of your picture. Some painters foolishly believe that sketchy, swiftly laid-on brush strokes give the work character and shows freedom. The perfect surface of a picture is one in which brush strokes disappear entirely, where the mechanical part of the expression is entirely lost. There are many other important uses for sand-paper, or emery-paper, which you shall discover as you learn to use it. If you will form the habit of using sand-paper the surface of your pictures will be much improved.

To Get All the Color in the Tube

When it is impossible to squeeze a bit more paint from a tube, it may be opened and all the color removed by laying it flat upon the palette and running a pocket or strong palette knife along the edge in the same fashion as one would cut paper with a paper knife. It will be surprising how much color may be saved in this way.

When the Color in a Tube Hardens

When a tube of oil color has dried up unscrew the cap (if the cap will not unscrew hold a lighted match under it a few seconds) then take a hat-pin, or the like, and push it down to the bottom of the tube. Wiggle the pin a little so as to make the hole larger. Remove the pin and pour the hole full of linseed oil. Screw the cap on the tube again and set away for a few days. Some colors require more time than others to become soft.

When Your Favorite Brush Wears Down

When the hair in a favorite brush has become too short and it must be discarded, try this: Heat the ferrule until the glue has melted, then with your fingers pull the hair out a half-inch, more or less, depending upon the quality and the make of the brush. Then when the glue has become hard in the ferrule again, the glue may be broken loose from the hair and the life of the brush will be extended for a year or more.

Drawing for Line Reproduction

The drawing for a line reproduction should be made in black ink. Other colors may produce a finer looking original, but the colors other than black do not lend themselves to photographic reproductions.

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WHEN POSTER ART FAILS

GREGORY BROWN in *London Daily Sketch*

One hears complaints from advertisers that they cannot get good posters. They certainly do not get them, but the fault is their own, for either they will not employ good artists or, if they do, will not leave them to do the work in their own way.

The same people when employing a doctor of repute would never think of dictating to him what kind of treatment he is to give them. They rely on him as an expert. If they have followed this reasonable plan when they have selected a good poster artist they would get infinitely better results than they do now.

Yes, I really mean "results", and not only a more pleasing picture on the hoardings. A good poster artist does not forget that the main purpose of his poster is pulling power—that it must not only tickle the eye of the public, but must interest the public in the advertised article.

What the manufacturer will not believe is that the artist knows how to do this better than he does. Some of my posters—such as the Underground ones, for which I was given a free hand—

would have seemed absurd to the average commercial employer, but they had excellent proved results. Prints of these posters are eagerly sought after by the general public, which proves that there is less danger of getting "over the heads" of people than commercial folk usually suppose.

I am convinced that a first-rate poster increases enormously the sale of any article worth having.

A great deal of harm is done by the large commercial studios, which are simply out to make money, and caring nothing for the artistic side of their work, give the advertiser what he wants, or worse, without a struggle.

They continue to supply the grimacing female head and the "Kiss Mammy" sort of rubbish, and so disfigure the hoardings which give so good an opportunity to brighten the streets and, for the matter of that, brighten ourselves.

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GEORGE BRIDGMAN,

Instructor in drawing at the Art Students' League, has an illustrated article on figure drawing in the June issue, which will be a special

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